

**United States Department of the Interior
National Park Service****National Register of Historic Places Multiple Property Documentation Form**

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

 X New Submission Amended Submission

A. Name of Multiple Property Listing

Bartlett Realty Company Model Homes of Beverly Shores

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Bartlett Brother's Real-estate Residential Resort Development of Beverly Shores, 1927 - 1944

C. Form Prepared by

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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

(See continuation sheet for additional comments.)

Signature and title of certifying official

Date

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

Bartlett Realty Company Model Homes of Beverly Shores

Name of Multiple Property Listing

IN

State

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

E. Statement of Historic Contexts

The Bartlett Homes of Beverly Shores, Porter County, Indiana are significant as a representation of an outstanding example of the Spanish Eclectic style. This style was popular from 1915 until the early 1940s.¹ The style gained national attention in 1915 when used by Bertram Grosvenor Goodhue in his design of the Panama-California Exposition held in San Diego. Goodhue had described his fascination with Spanish Colonial architecture years earlier in his book *Mexican Memories*. In it Goodhue felt that, "hurry and bustle", were left behind once, you cross the border at El Paso.² The Spanish Eclectic style had historic precedence rooted in the Spanish colonial era. It found a great deal of acceptance and use in the warmer climes of the southern United States; especially in Florida and California. These area attracted tourism and were where the wealthy built their winter homes. The Spanish Eclectic style began to become associated with leisure time and activities. In the 1920s the style was used in several planned resort communities in these warmer climates, such as Addison Mizner's Boca Raton in Florida. The Bartlett Homes in Beverly Shores, built in 1929, followed the fashion and are the only example in Porter County, and possibly the State of Indiana, of a shore side resort community designed using the Spanish Eclectic style. The community's development also demonstrates the influence of and used aspects from two contemporary architectural/community planning movements; the Arts and Craft, and Garden Cities movements. All of which when combined make the Bartlett Homes significant under Criterion C of the National Register.

Historic Narrative

Beverly Shores, Indiana is located on the present southern shore of Lake Michigan in the northeast corner of Porter County in Pine Township. According to historian and geologist Ken Schoon, in his book *Calumet Beginnings*, the present shoreline was formed around 1500 years ago.³ It is the most recent of the four shorelines created since the recession of the glaciers formed Lake Michigan at the end of the last Ice Age around eleven thousand years ago.⁴ Today each of the earlier lakeshore dunes has become a ridge running parallel, primarily east to west, with the modern shoreline. Between these ridges a successive series of wetlands formed, while the ridges that separated them provided high ground that could be used for traveling through the area and for settlement. Beverly Shores was built amongst the latest of these dune ridges. This great wetland wilderness is known today as the Calumet Region.

Paleo-Indians used the Lake's earliest shorelines about 10,000 years ago and the natives of the Woodland and Mississippian periods used the present shoreline during the summers until their removal in the 1830s.⁵ European exploration of Lake Michigan began in 1634 when French explorer Jean Nicolet first discovered the lake.⁶ By the end of the seventeenth century the Calumet region had been visited by the French Voyageurs who traded with the Indians for furs. The last of the French fur traders in the Calumet was Joseph Bailly, who is considered the earliest permanent European settler in the Calumet. He and his wife settled along the banks of the Little Calumet River in 1822. The site is located close to Beverly Shores within the boundaries of the present day Indiana Dunes National Lakeshore Park.⁷

¹ Virginia and Lee McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 2003), p. 417. (hereafter referred to as McAlester)

² Bertram Grosvenor Goodhue, *Mexican Memories*, (New York: George M. Allen Co., 1892), p. 10.

³ Kenneth J. Schoon, *Calumet Beginnings*, (Bloomington, IN: Indiana University Press, 2003), p. 417. (hereafter referred to as Schoon)

⁴ *Indiana Dunes*, National Park Service website. Available at <http://www.nps.gov/indu/naturescience/naturalfeaturesandecosystems.htm>. Accessed Aug. 12, 2009.

⁵ Schoon, p.46.

⁶ Schoon, p.50.

⁷ Schoon, p. 59-60.

Early settlement in the region developed along the waterways, primarily the Calumet River system, and along the high ground of the ridges. Many Indian trails traversed the Calumet ridges; these became roads. Later still, two evolved into automobile highways and became, U.S. Routes 12 and 20. These would influence the settlement of the region around Beverly Shores. Agriculture and lumbering were the early industries. Agriculture and settlement were limited to the high and drier areas of the region until the late nineteenth century when men such as Aaron Hart began digging ditches through the old sand dune ridge lines to drain the wetlands. According to local historian Carl Reed, of the Beverly Shores History Museum, cranberries and mint were two cash crops that were grown in the wetland areas around Beverly Shores.

Industrialization in Chicago, especially on its south side, followed the lakeshore into Indiana (i.e.: U.S. Steel South Works in Chicago's eastside 1882, Standard Oil in Whiting 1889, Inland Steel, a subsidiary of U.S. Steel in 1906 and the U.S. Steel Gary works in 1908).⁸ These industrial developments considerably altered the landscape, in some areas totally removing the existing dunes. But they brought settlement into the area. The industrial developers began to conflict with the naturalists and conservationists who found the Dunes a natural paradise located close to the city of Chicago. They wanted to protect the regions wild lakeshore from these industrial intrusions. One organization that was highly visible in their conservation efforts was the Prairie Club of Chicago, who by 1916 had constructed a clubhouse, in what is now the Indiana Dunes State Park, bringing excursions from Chicago to visit the area. Out of organizations such as the Prairie Club and their desire to protect and conserve the wild lakeshore came the National Dunes Park Association in 1916. In the interim the State of Indiana established the Indiana Dunes State Park in 1925, located just to the east of the city of Gary, which provided protection to a small area of the dunes.⁹ The Prairie Club's original goal was to help establish a National Park to protect the lake shore. It took fifty years to accomplish this and in 1966 the Indiana Dunes National Lakeshore was established.

There were tensions that came from living in industrialized cities. There were social, cultural, and preservation movements that developed out of these tensions within the industrialized cities of the time. A movement towards the suburbs had begun with the development of the railroads. Prior to the Civil War the city was little more than an overgrown village. But the Industrial Revolution had started changing America from a rural nation into a nation of cities.¹⁰ Many thought that the countryside was vanishing and that the cities had become crowded filthy places to live. City growth was phenomenal; in the decade between 1880 and 1890 Chicago's population doubled.¹¹ To help alleviate these concerns many who lived in the city began a movement towards the suburbs. Beverly Shores is a result of this movement.

Mechanized transportation, namely the railroad, made these suburbs possible. The National Register describes four distinct suburban eras linking them directly to changes and improvements and distribution of mass transportation.¹² Suburban growth during the earliest period, the railroad and horse car suburban era: 1830 – 1890, these early suburbs developed directly adjacent to the main railroad lines and primarily provided escape from the city for the well-to-do. In the Chicago area communities such as Riverside, Aurora, Hyde Park, and Englewood developed during this era.¹³ Many of these suburbs were planned and laid out in park-

⁸ Schoon, p. 154-156.

⁹ Schoon, p.214.

¹⁰ John Burchard and Albert Bush-Brown, The Architecture of America: a Social and Cultural History, (Boston: Little, Brown and Company, 1961), p. 117. (hereafter referred to as Burchard)

¹¹ Burchard, p. 208.

¹² The four eras are: railroad and Horse car suburbs 1830-1890, Streetcar suburbs 1888-1928, Early automobile suburbs 1908-1945 and early freeway suburbs 1945-1960. David L. Ames and Linda Flint McClelland, *National Register Bulletin: Historic Residential Suburbs*. (Washington D.C.: National Park Service, 2002), p. 16-25. (hereafter referred to as NRB:HRS)

¹³ NRB:HRS, p.16.

like settings. Also during this era the trains carried the rich beyond the cities to remote resort locations, such as Florida, Bar Harbor, Main and Saratoga New York.¹⁴ Though this era did not have as much impact on the Calumet Region as much as the next two eras, the Streetcar Suburban era: 1888 – 1928 and the Early Automobile Suburban era: 1908 – 1945, it started a trend that the middle class would follow as mass transportation became more and more available to them.

The Streetcar Suburban era, 1888 – 1928 followed the development of the electric streetcar in 1887.¹⁵ Electric streetcar networks radiated out from the older suburban developments allowing more than just the wealthy to have access to a suburban life. Key to the development of Beverly Shores was the South Shore Railroad, part of the Indiana Interurban system, running from downtown Chicago to South Bend, Indiana several times daily beginning in 1926.¹⁶ This railroad owes its success to Samuel Insull of Chicago who, following his success with the Chicago North Shore commuter line purchased the South Shore in 1925.¹⁷ Insull believed that, “good transportation will bring population and increase size and prosperity of the communities served.” Insull also understood that a growth in population within the region would greatly benefit him, since he either owned or was buying up many of the small power companies in the areas around Chicago, including those in northern Indiana.¹⁸

Insull made many improvements in the commuter rail line. To build business, he began promoting the line's use and its value to the area it served. Excursion trains were advertised for weekend vacations into Chicago, and out of Chicago for winter ski excursions to the Odgen Dunes ski jump, and summer outings to the Indiana Dunes State Park.¹⁹ In time, the South Shore Line would advertise trips to Beverly Shores.²⁰

With available lakeshore disappearing in Chicago an interest in the south shore of Lake Michigan began to grow. The north shore of Lake Michigan had become the haunt of Chicago's old money with no room for Chicago's new rich in their established society circles. Many of the new rich and well off middle class looked for recreation property along the Indiana and Michigan shorelines of Lake Michigan. The South Shore Line helped transport the people to these locations. In the boom years of the 1920s several residence/resort communities developed in these states. Odgen Dunes with its three hundred foot plus ski jump was one of these communities. Beverly Shores is another. The automobile finished what the train initiated. Architectural historian, Leland M. Roth, states that “initially this urban exodus was led by the well-to-do, but the desire to escape was infused throughout the middle classes,” and that, “at first the move to the suburbs proceeded along the lines of commuter railroads and rapid transit” but “soon, however, the private automobile replaced the trains.”²¹ Henry Ford's contribution to this nation is hard to fully grasp, but what his affordable automobile did was to place in the hands of the middle class a means of inexpensive travel.²² With the increase in automobile usage there was a demand for better roads and in 1915 the United States Congress passed the

¹⁴ Burchard, p. 169.

¹⁵ NRB:HRS, p. 17.

¹⁶ Ronald D. Cohen and Stephen G. McShane, *Moonlight in Duneland*, (Bloomington, IN: Indiana University Press, 1998), p.17. (hereafter referred to as Duneland)

¹⁷ Samuel Insull, Larry Plachno, ed., *The Memories of Samuel Insull: an Autobiography*, (Polo, IL: Transportation Trails, 1992), p.ccxc-ccxc. (hereafter referred to as Insull)

¹⁸ Insull, p.181.

¹⁹ Duneland, p. 6- 8, 22-23.

²⁰ Duneland, p.13.

²¹ Leland M. Roth, *A Concise History of American Architecture*. (New York: Harper and Row, Publishers, 1979), p. 231. (hereafter referred to as A Concise History)

²² Between 1900 and 1930 private automobile registration rose from 8000 to 26,700,000. The Ford Model T dropped in cost from \$850 in 1908 to \$260 in 1915. A Concise History, p.343.

Federal Aid Highway Act. From this legislation a network of all weather highways began to develop across the nation.

Beginning in 1922, the Dunes Highway, or U.S. Route 12, followed the Old Chicago Road and the Potawatomi Trail around the lakeshore and across northwest Indiana. The new highway paralleled the South Shore Line tracks across much of northern Lake and Porter counties passing one mile south of the lakeshore through present Beverly Shores. Using the highway system allowed the automobile travelers to adjust their routes and stops to their convenience, unlike the railways. With a choice of accessible and convenient transportation modes available to those wishing to escape the cities to visit, recreate or live along the Lake Michigan shoreline, resort communities began to develop. Beverly Shores is one of these developments.

Beverly Shores is the product of two Chicago brothers; Frederick H. and Robert Bartlett. Frederick moved to Chicago from Texas in 1890 when he was fifteen.²³ During the same year he started work as a stock boy at Marshall Field's store becoming a salesman in 1896. In 1899 he was a partner in the real-estate firm of Watson and Bartlett. In 1904, he organized Frederick H. Bartlett and Company.²⁴ Frederick was very successful in his business ventures and served a term as Chicago City Treasurer in 1916.²⁵ It would be from within Frederick's organization that the concept of Beverly Shores developed. Robert was the younger of the brothers, coming to Chicago around 1901 when seventeen. Robert started work as an office boy in his brother's firm and soon became salesman for the company.²⁶ He became president and general manager of the firm eventually buying out his brother's interest in the Beverly Shores development and formed his own real-estate company, the Robert Bartlett Company, in 1933.²⁷ Frederick was a real-estate broker; he dealt in the purchase and resale of property as an investment adventure. He was not a builder. He made his fortune selling, not developing, land. Even his approach towards his prospective clients was to convince them that their purchase of land was an investment in their future. F.H. Bartlett used marketing and advertising to sell his properties, often taking out full page advertisements in the Chicago newspapers to promote his business. The Bartlett advertisements stressed that purchasing real estate was an investment that could be banked on. A full page advertisement in the Chicago Daily Tribune on January 6, 1926 entitled "Lighting the Way to Wealth", in the section titled "Huge Profits for Chicagoans in Opportunities Revealed by Bartlett's Judgment," the ad provides a chart listing the property addresses sold by his firm and the profits later gained by when these buyers resold the property.²⁸ The Bartletts were very successful, listing their assets in 1929 as being in excess of fifteen million dollars.²⁹

The National Register bulletin about suburbanization divides real estate developers into five categories; the sub divider, originating in the nineteenth century, the home builder from around the turn of the Twentieth Century, the community builder in the first decade of the Twentieth century, the operative builder in the 1920s, and the merchant builder after WWII.³⁰ Frederick Bartlett's early approach to real-estate development was that of a sub divider; one who acquired and surveyed the land to develop a plan that included laying out lots, roads and other improvements. The platted lots were then sold and the new owners would then find their own architect or builder/contractor to construct their home. This approach had been highly successful for

²³ "Obituary-Frederick H. Bartlett," *Chicago Daily Tribune*, 29 July 1948, p. 20, col. 1.

²⁴ *Who's Who in Chicago: the Book of Chicagoans*, (Chicago: A. N. Marquis and Company, 1926), p. 65.

²⁵ "F. H. Bartlett, Realty Broker, City Treasurer," *Chicago Daily Tribune*, 23 December 1916, P. 5.

²⁶ "Robert Bartlett" biography article, *Chicago Daily Tribune*, 11 February 1961.

²⁷ "Robert Bartlett Forms His Own Realty Organization," *Chicago Daily Tribune*, 28 May 1933, p.10.

²⁸ "City Addition," *Chicago Daily Tribune*, 6 January 1923, p. 9.

²⁹ *Beverly Shores of Lake Michigan: Manual of Information for Exclusive Use of Sales Representatives*, (Chicago: Frederick H. Bartlett Realty Company, (not Inc.), publication date unknown, p. 29). Copy in possession of Jim Morrow of Beverly Shores, IN. (hereafter referred to as Sales Manual)

³⁰ NRB:HRS, p. 29.

Frederick's company. Yet, in Beverly Shores, they became community developers. The Bartlett Company not only built houses, but developed site plans and built a school, a shopping district, a country club and recreation facilities to create a new community that would attract the buyers to attract potential clients.

Frederick H. Bartlett Realty Company started its venture into northwest Indiana in 1927 with the purchase of three thousand acres of lakeshore property in northwest Porter County.³¹ The first developments began in the eastern half of the purchase and would be called "Bartlett's Beverly Shores of Lake Michigan."³² Along the southern boundary of the development, traversing the region from east to west ran the South Shore commuter rail line and U.S. Route 1. Whether the Bartlett Brothers and Insull had a financial connection with the Beverly Shores development has never been confirmed, but both made money with their adjacent northeast Indiana business ventures. In conjunction or not, they did accomplish what Insull believed his South Shore Line's purpose was, as his general manager C.H. Jones said in 1927: "to create business where it did not exist by selling the territory to those living outside of it."³³ The outside buyers came to Beverly Shores.

Originally Bartlett's 3000 acre development was divided into three sub-divisions; Lake Shore, North Shore Beach, and South Shore Acres.³⁴ By 1929 it was known collectively as Bartlett's Beverly Shores.³⁵ The first two developments were in the eastern end of his purchase along Central Avenue, today not much remains of this development except the brick gateway at Central and Beverly Drive, most of the rest having been removed when the National Park was established. In this area Bartlett sold undeveloped lots.³⁶ By 1929 most of home sites in the first two developments of Lake Shore and North Shore Beach had been sold and the main sales concentration in Beverly Shores would be moved west to Broadway Avenue.³⁷ Here the South Shore Line built a new commuter station, and the Bartletts built their sales office and golf course.³⁸ It was within this phase of the Beverly Shores development where the Bartletts would use the Spanish Eclectic style to construct their shore side resort community.

The United States of the 1920s, known as the Roaring Twenties, was a decade of unbound activity, both good and bad. Historians describe the decade as being affected by war, boom, and bust. World War I created a boom decade of economic opportunity in the United States, putting more money in the hands of the working classes than they had seen before. This economic upturn lasted until the beginning of the Great Depression in 1929. American workers were enjoying forty hour work weeks along with a decent income. This provided them with leisure time and money to enjoy it.

The Bartletts started building their final phase of the development in 1929 with the construction a sales office, golf course and clubhouse and fifty new residential homes.³⁹ The fifty houses were to be constructed in what the Bartlett's 1929 Sales Brochure described as "typical of the favored style."⁴⁰ Though the article does not

³¹ "Plan 3000 Acre 'Sub' in Hoosier State," *Chicago Daily Tribune*, 7 May 1927, p. 27.

³² "Now the Lure of the Waterfront Calls Chicago," *Bartlett Advertising Brochure*, 1929. Copy in possession of Beverly Shores History Museum, Beverly Shores, IN. (hereafter referred to as Bartlett Brochure 1929)

³³ Duneland, p. 21.

³⁴ Information from a newspaper clipping hanging on wall in Beverly Shores History Museum. Newspaper origin and date unknown.

³⁵ Bartlett Brochure 1929.

³⁶ "The Widest Variety of Choice," *The Chicago Heights Star*, 19 July 1927, p.2, col.1.

³⁷ "Second Unit on Market," *Valparaiso Vidette Messenger*, 9 August 1927, p. 1, col. 3, also see "Third Unit of Lake Tract is Now on File," *Valparaiso Vidette Messenger*, 9 September 1927, p. 1, col. 5.

³⁸ "Another Big Tract," *Valparaiso Vidette Messenger*, 24 July 1929, p. 8, col. 1.

³⁹ "Another Big Realty Boom in the Dunes," *Valparaiso Vidette Messenger*, 10 July 1929, p. 1, col. 2, see also "Another Big Dunes Region Tract Opening," *Valparaiso Vidette Messenger*, 24 July 1929, p. 1, col. 2.

⁴⁰ Bartlett Brochure 1929.

name the favored style, the pictures on the brochure show the Spanish Eclectic style. The same article describes:

"Home plans indicate the architecture to conform to the natural beauty of the place [and it] will strike a new note in home building harmony... it will not result in the usual monotony of mass construction where row upon row of bungalows as alike as sardines in a can greet the eye. Instead, each home in Beverly Shores will be designed according to present plans, to harmonize with the particular grounds upon which it is to be constructed... While these homes will be practical, year-round residences, they will have the physical appearance of charm of some of the world's most beautiful seaside villas."

Robert Bartlett, general manager and vice-president of the firm, stated that, "Beverly Shores being located on Lake Michigan will have all the outdoor attractions of a summer resort plus the advantage of being a permanent residence close enough to Chicago's loop for daily commutation by the fastest electrified transportation already in operation."⁴¹ The Bartletts were ready to develop and market their seaside resort community and would incorporate the use of the Spanish Eclectic style to promote it.

The contract for the construction of the homes was given to the East Chicago, Indiana firm of H.B. Olney.⁴² The Olney firm was one of the largest in the Calumet Region at the time. Eventually Mr. Olney built a home in Beverly Shores.⁴³ The home designs were the work of a young architect by the name of Frederick (Fred) P. Mertz.⁴⁴ Mertz also became a resident in the area.⁴⁵ Little can be found about Frederick Mertz's education and career that would help answer whether he had previous experience using the Spanish Eclectic style, but the use of the style in Beverly Shores was probably not his choice. Architectural historian Donald W. Curl writes that during the boom era (1920s) the Spanish Eclectic style had become synonymous with successful real-estate developments and that developers felt they could insure their success by using it.⁴⁶ A review of the 1929 Bartlett's Sales Brochure readily demonstrates that the Bartletts wanted to emulate the famous resort developments of the rich in Europe and Florida. The brochures have pictures of famous European resorts and descriptions that show how the potential buyer could have the same for less money and be closer to home by purchasing in Beverly Shores.⁴⁷

Spanish Eclectic architecture has its roots in the Spanish colonial buildings constructed by the Spanish settlers in the Americas. Its architectural roots are in the Mediterranean region of southern Europe. The style had some influential promoters and adherents. One of these was Bertram Grosvenor Goodhue, who, in the 1890s had visited Mexico and was captivated by the country's architecture. He wrote a book about his observations titled *Mexican Memories* in 1892. He felt that, "the hurry and bustle are left behind," as he traveled through the Mexican landscape. He would try to bring this feeling into his work as an architect. His big chance came

⁴¹ Bartlett Brochure 1929.

⁴² "Beverly Shores Opened," *The Michigan City News*, 23 July 1929.

⁴³ "Siftings," *Valparaiso Vidette Messenger*, 18 June 1935, p. 8, col. 1.

⁴⁴ "Find Activity in New 'Sub' Among Dunes," *Chicago Daily Tribune*, 17 August 1930, p. A 11. Fred Mertz is also identified on each of the architectural façade and floor plan drawings in the Bartlett sales brochure, *Plan Book of Homes: Beverly Shores of Lake Michigan*. See Appendix A.

⁴⁵ *United States Census, 1930*. Michigan City, LaPorte County, Indiana: Roll 603, Page: 9A. Note: The census lists his address as Michigan City, LaPorte County, IN. However, the physical location for his address, Lake Shore Drive, is in Beverly Shores, Porter County, IN. By the late 1930s, Mertz lived in Indianapolis and was a sales agent for Sears kit houses.

⁴⁶ Donald W. Curl, *Mizner's Florida*, (New York: Architectural History Foundation, 1984), p. 3. (hereafter referred to as *Mizner's Florida*)

⁴⁷ Bartlett Brochure 1929.

during the Panama-California Exposition held in San Diego, in 1915, where as chief architect he used the style. The Fair's success and its publicity assured that other architects would begin using the style.⁴⁸ In the 1920s, Rexford Newcomb, another architect and style adherent described it as being "eminently adapted to life in sunny lands"⁴⁹ and that using the style was like creating "sunny villas upon some enchanted island in a summer sea."⁵⁰ The style was becoming associated with the exotic and leisure.

The style would experience its greatest popularity in the decade after WWI. The First World War had prevented the rich of America from vacationing on the exotic French Riviera. Seaside developments in Florida began to offer them an alternative destination. Florida began to be seen by the American rich as a more convenient local Riviera. Architect to the rich, Addison Mizner, used the style to design to build the Everglade Club in Palm Beach, Florida in 1918. Mizner was a city planner and developer and who showed the American rich that it was possible to achieve in Florida the beauty and charm they experienced along the Mediterranean Riviera coast.⁵¹ Before long the vacationers who were coming to Florida began to associate the Spanish architectural style with their main reason for vacationing in Palm Beach; Florida's tropical winters.⁵² Florida's Spanish cultural legacy also provided the builders a reason to apply the style. The style became very popular in Florida and it is difficult to believe that the association of the style with leisure time did not have some influence upon the Bartletts and their choice of using the style within their beach resort community at Beverly Shores.

In the Bartlett's development at Beverly Shores can be seen the influence of two architectural and planning movements of the era; the American Arts and Crafts movement and the Garden Cities movement. The American Arts and Crafts movement affected the architectural design and construction of the development. It sprang from the English Arts and Crafts movement in the last half of the nineteenth century with an emphasis on craftsmanship and high standards in all detail.⁵³ Unlike its English cousin, however, the American movement valued efficiency and modern conveniences.⁵⁴ The American movement's greatest promoter was Gustav Stickley, who published a monthly journal *The Craftsman*, starting in 1901, to promote his philosophy, "that beauty does not imply elaboration or ornament." Stickley would focus his energies in this effort towards the middle class home.⁵⁵ The Bartlett Homes in Beverly Shores reveal this philosophy.

The Garden Cities movement was a community planning concept developing in England during the first decade of the twentieth century. It was promoted by Ebenezer Howard, in his book *Garden Cities of Tomorrow*. In his book, Howard assumed an environmental determination which blamed poor surroundings for the moral and social failings of urban life. Howard believed that small cities, around 30,000 inhabitants, offered better opportunity while at the same time preserving nature. These planned communities were to be small and

⁴⁸ McAlester, p. 418.

⁴⁹ Rexford Newcomb, *The Spanish House for America: its design, furnishing, and garden*. (Philadelphia: J.B. Lippincott Company, 1927), p. 14.

⁵⁰ Rexford Newcomb, *Mediterranean Domestic Architecture in the United States*, (Cleveland: J.H. Jansen, 1928), introduction p. 1.

⁵¹ Donald W. Curl, *Florida Architecture of Addison Mizner*, (New York: Dover Publications, 1992), p.xxxviii-xxxix. (hereafter referred to as Curl)

⁵² Curl, p. xiii.

⁵³ Cyril M. Harris, *American Architecture: an Illustrated Encyclopedia*, (New York: W. W. Norton and Company, 1998), p. 15.

⁵⁴ Gerald Foster, *American Houses: a Field Guide to the Architecture of the Home*, (Boston: Houghton Mifflin Company, 2004), p. 348.

⁵⁵ Leland M. Roth, *American Architecture: a History*, (Boulder CO: Westview Press, 2001), p. 299-300. (hereafter referred to as Roth)

self-sufficient, thereby limiting the negative social effects that large industries had imprinted on the large industrial cities at the time.⁵⁶ In America, Howard's cause was taken up and promoted by landscape architect Henry Wright and his partner, architect Clarence S. Stein.⁵⁷ The concept for the placement of these planned communities were that: 1) The projected town needed to be close to local industry, 2) The prospective town must have good access to other cities, and 3) There must be enough open land on which to lay out the optimum plan. Beverly Shores provided all of these, local industry surrounded it, access was provided by rail or highway and the development had several thousand acres of available land.

The Bartletts started promoting their Beverly Shores of Lake Michigan development in the summer of 1929. In October of the same year the stock market crashed, starting the Great Depression. Newspaper advertisements and articles about the Bartletts and Beverly Shores indicate that there was no down turn in the sale of their property during this time. Whether this is fact or Bartlett marketing is difficult to clarify. A review of Porter County deed books from late 1929 to 1931 indicate that there were less deed transfers made in Beverly Shores during this time period, indicating that the sales level had dropped off some. The Bartletts' investment would survive. In 1933 Robert would buy the 1620 acre Beverly Shores of Lake Michigan development from his older brother Frederick and promote the community from within his own organization, the Robert Bartlett Realty Company.⁵⁸ Robert built his own summer home there in the same year.⁵⁹ In 1934 when Chicago's Century of Progress World's Fair closed, Robert bought and moved to Beverly Shores six of the modern homes shown at the fair.⁶⁰ In 1935 he also purchased and moved the World's Fair Colonial Village exhibit and moved the structures to the development.⁶¹ All of these structures were for resale, but they also provided a reason for prospective buyers to come and look at Beverly Shores.

During World War Two new home construction, unless it was for defense purposes, came to a halt. In the post war years there was much building being done all over the country. The Beverly Shores website states that,

"by 1946, the Robert Bartlett Realty Company had sold most of its property and had moved on to concentrate on developments in suburban Chicago. It deeded the streets and six beach sections to the property owners; it also sold them the Administration Building and the hotel indoor parking garage. Complying with procedures governed by Indiana State statutes, a special census was conducted; the town divided into wards and an election for or against incorporation was held in December 1946. The community was incorporated as a State of Indiana town on January 1, 1947."⁶²

This brought an end to the Bartlett era in Beverly Shores.

During the post World War Two years, Beverly Shores still attracted buyers and builders. Many post war houses were built in non-descript modern styles, but there were also some high architectural designs built; such as the 1949 Otto Kolb International style house designed and built for Imre and Maria Horner on Lake Front Drive. Some turned to innovative experimental styles such as the Lustron all steel home. Beverly Shores is today surrounded by the Dunes National Lakeshore Park when it was created in 1966 and as a result of the Park's acquisitions the corporate limits of Beverly Shores are smaller today than before.

⁵⁶ Roth, p. 398.

⁵⁷ A Concise History, p. 265-266.

⁵⁸ "Robert Bartlett Forms His Own Realty Organization," *Chicago Daily Tribune*, 28 May 1933, p.10.

⁵⁹ "Beverly Shores Owner to Build \$30,000 Log Cabin..." *Valparaiso Vidette Messenger*, 10 October 1933, p. 2, col. 3.

⁶⁰ "Move 6 Model Homes to Lake Shore," *Valparaiso Vidette Messenger*, 17 November 1934, p. 1 col. 6.

⁶¹ "Move Church, Nine Houses to Beverly," *Valparaiso Vidette Messenger*, 3 March 1935, p. 4, col. 4.

⁶² "Welcome to Beverly Shores, History," website available at <http://www.beverlyshoresindiana.org/>, last accessed 8 September 2009.

Today, within Beverly Shores there are four listings on the National Register; the South Shore train station, NR#89000411, the Bartlett Real-estate Office, NR#04000208, the Imra and Maria Horner House, and the Beverly Shores Century of Progress Architectural District, NR#86001472 (all but the Imra and Maria Horner were built or moved to Beverly Shores, during the Bartlett era). The community is still a vacation/resort area. A drive through the community today reveals that it is still developing and many new homes can be found within its town limits but none exist because of a massive construction program such as that which the Bartlett brothers engaged in. It was their development planning that created the Beverly Shores community of today. The Bartlett Homes Historic District demonstrates the influence of two contemporary architectural/community planning movements of the era; the Arts and Craft, and Garden City movements. The Bartlett's choice of the Spanish Eclectic style reflected a place where the "hurry and bustle" could be left behind by the home owner and that they need to look no further than the shores of Lake Michigan for a taste of the good life, such as was being promoted and enjoyed in the sun states of the south and west. For these reasons, a number of the original Bartlett homes qualify for listing as part of this Multiple Property documentation form.

F. Associated Property Types

(Provide description, significance, and registration requirements.)

Beverly Shores is located in Pine Township in northeastern Porter County, Indiana on the southern shore of Lake Michigan. The community was developed in the area of the Indiana Dunes where developers, the Bartlett brothers, used the natural contours of the dunes to create their residential resort community. The roads meander around the dunes, with the houses placed in locations that took advantage of the natural settings, giving the community an informal appearance. The Bartletts bought 3000 acres of undeveloped dune land for the site of their development. There were few roads in the area but the South Shore railroad in the Dunes Highway, U.S. Route 12, provided easy access. Today, Beverly Shores is surrounded by the Indiana Dunes National Lakeshore Park. The Bartlett Homes Multiple Property sites are located in the western half of what is today Beverly Shores.

In 1929, the Bartlett brothers started the last phase of their development in Beverly Shores. They built fifty model homes to help promote their lakeside community; a majority of these homes were built using the Spanish Eclectic style. The style reached its apex in the 1920s and faded rapidly from favor during the 1940s.⁶³ The Spanish Eclectic style, unlike its cousin the Mission style, used decorative details borrowed from the entire history of Spanish architecture, old and new world. The style incorporated decorative details that reflected Moorish, Byzantine, Gothic and Renaissance influences. Arched and casement windows, often with wood or iron window grills, heavy and sometimes carved wooden doors, tile roofed or potted chimney tops, patios and cantilevered balconies are all typical of the style. The Bartletts' architect, Fred Mertz, used many of these aspects in the design of these homes (see Appendix A).

There are twenty-nine of the original fifty Bartlett homes that are identifiable and remain in Beverly Shores today. Many of the original homes have been lost over the years while some remain as they were when constructed eighty years ago. Others have been altered, some beyond recognition, over the years. Because of the wide distribution of the Bartlett model homes, a district of Bartlett Houses is not feasible. Therefore this document recognizes one property type, the single family homes built by the Bartletts in Beverly Shores as one of fifty original Spanish bungalow models constructed circa 1929. The Bartletts offered five different options in these homes (A, B, C, D and E). Each of these plans offered ten variations giving the customer fifty options. The Bartletts would even allow the builder/buyer to make changes to the plans as they would see fit.⁶⁴

The construction method of the homes consisted of a wood balloon frame covered with ship lap sitting on a concrete block foundation. The exterior walls were then covered in waterproof cement stucco. Although a few models were offered with asphalt shingled roofs the primary roof material was red Mission style tiles. Each

⁶³ Virginia and Lee McAlester, *A Field Guide to American Houses*, (New York: Alfred A. Knopf, 2003), p. 417. (hereafter referred to as McAlester)

⁶⁴ *Plan Book of Homes, Beverly Shores of Lake Michigan*, (Chicago: Frederick Bartlett Realty Company, not Inc.[part of their logo], 1929. Booklet in possession of Jim Morrow of Beverly Shores, IN) (hereafter referred to as *Plan Book of Homes*)

home was equipped with hot air furnaces, a well with an electric pump, a hot water heater, and a septic system.⁶⁵

The design of the Bartlett homes used elements from several Spanish architectural influences. All Bartlett designs have a fireplace and chimney; the chimneys on all but four models are exterior-placed. Some chimneys are capped with round or square ceramic chimney pots. Others have an arched or rectangular opening left in the side of the chimney and then covered with a barrel tile roof emulating the bell towers, or campanario, found in many Mission style designs. Some models used rounded or blunt edged stucco to emulate the Pueblo Revival style. Many of the designs have a terrace or patio with an open air vestibule that protected the main entrance door, some designs included both. The original windows were constructed using a heavy wood frame. Some are double hung and some are casements; all have multiple lights. All designs included a large focal window, in single or grouped settings which were made using various window styles, round or segmental arched or rectangular. All were constructed using heavy wood lintels. The original doors were heavy wood and paneled. Many of the models incorporated vestibules with an open arched entry way incorporated into their design. Some models included an arched passage cutting through wing walls that extended beyond the corners of the structure's façade allowing access from the front of the house to the rear of the house. All models were designed with multiple level roofs often incorporating several roof configurations (gable ended, hipped, shed roof, and flat roof) into their design. Several designs incorporated a parapet, either squared (Pueblo revival) or multi-curved (Mission style) into the design. Some of the homes incorporate a faux viga, or round roof support beam, protruding from the stucco at about the level of the interior ceiling. Originally the primary roofing material was red Mission style roof tiles; forty-four of the original fifty plans used this material on all or part of the roof. Six designs were roofed with asphalt shingles. Several designs incorporated painted ceramic decorative tiles placed at various locations on the main façade to enliven the structure's appearance. Some use wood to create railings that mimic a balustrade along with roof lines giving the appearance of an open air terrace on the roof. Other models had a wood balcony at the base of the focal window.

Of the twenty-nine remaining houses fifteen appear to meet registration requirements; they retain enough integrity and can be readily identified as a Bartlett structure within the *Bartlett Plan Book of Homes* (see Appendix B) and can be documented as Bartlett built houses. The best of the twenty-nine remaining houses define the registration requirements further. Important features include:

- the characteristic stucco exteriors
- they have the original wood casement and double hung windows, or appropriate replacements that fit into the original openings.
- they retain the original openings on publically-visible elevations.
- additions are minimal and if present do not detract from the original front elevation.
- they retain their key interior spaces.

In particular, this MPDF recognizes the significance of only the fifty original model homes, not later homes constructed by the Bartletts. It also does not include buildings moved into the community or post WWII houses or buildings.

Inventory of Fifteen most intact Bartlett homes

This list was compiled by research and field visits; the interiors of the houses were not viewed.

4 W. Bellevue

This one story house is a mirror image of Plan B8 and faces south. The original Bartlett structure is intact with a one room addition to the west elevation. The house sits on a relatively flat ground near the base of a small sand ridge. The façade has a shaped parapet, or espadana, at the roof line reminiscent of the Alamo's famous

⁶⁵ *Plan Book of Homes.*

façade; centered in the wall directly below the peak of the parapet, where the original focal window was placed, is a large plate glass picture window with a full width segmental arched fanlight above it. This window is flanked by modern wrought iron decorative pieces emulating a closable wrought iron grill. The right side of the façade, where the entry is located, is set back from the focal window elevation sitting underneath of a slanted wood paneled door which appears to be original. The doorway has a modern wrought iron, round arched, Plexiglas covered canopy. Modern wrought iron entry lamps placed to the left and right of the door. The original exterior chimney is centered on the west elevation wall. North of the chimney a one story addition comes off the west. Centered in its north wall of this addition is a cantilevered window bay with large single panes of glass mounted into each of the window's three facets; a red tile shed roof covers the bay. The roof on the both the original house and the addition have a side gable of red clay barrel tiles. Eligibility for this house depends on the originality of the interior of the structure.

4 W. Ripplewater

This home appears to be a modified version of the Bartlett Plan's two story models, D6 or D7. The house sits atop of the dune ridge facing south and is accessed from the street level by several flights of concrete stairs that lead up to the terrace from which another set of stairs leads to the main entrance. The façade is divided into three sections with the entrance on the right side of the center section. The entrance is as the second story level of the façade. The heavy wood entry door is the original paneled wood door; its top panel has six lights (2x3). The entrance stairs empty onto a landing in front of the doorway. Centered in the wall beneath this landing is a small glass block window of eight blocks (2x4). Wrought iron hand rails line the terrace and stairs. The east half of the structure's façade is has two symmetrically placed modern metal windows. The western window, where the original focal window would have been is a large three section casement window and the eastern window is a 1/1 single hung (these windows, as to all of the other windows in the structure, have their original heavy concrete sills). The west end of the façade is covered with an end, or side, gabled barrel tile roof. A small one story back addition comes off the east elevation and is stepped back from the main elevation. It is also covered with an end gabled tile roof. A small 1/1, metal framed, single hung window is centered in the wall. To the west of the entrance is the two story portion of the house with two distinct elevations. The center elevation rises to a multi-curved parapet that is topped with red barrel style coping tiles. Centered in the wall at the first floor level of this section is a large modern three part, metal framed picture window. Another window of the same construction and size is located directly above this window on the second story level. On the western most section of the façade, the first floor level extends forward from the house a few feet and is capped with a red tile three sided hipped roof. At the second floor are three evenly spaced modern 1/1, single hung windows. The wall of this section rises to a step down parapet with the top of the wall covered with red barrel style coping tiles. Eligibility for this house would depend upon the integrity of its interior.

16 W. Ripplewater

This house is a slightly modified Bartlett plan A5. The stucco covered structure faces south. The left or west end of the façade is extended forward from the main elevation. Centered in this extended portion is the exterior chimney. The west side of this chimney is wider at the base than at its summit; the chimney angles inward following a multi-curved line to achieve this. Centered in the wall to the west of the chimney is a modern 1/1 steel frame window set in to the structure's original opening. To the right, or east, of the chimney is the main entry way. The original recessed open air vestibule has been enclosed with a modern wood storm door with a centered full length panel of 15 (3x5) lights. Centered in the façade wall to the east of the extended portion of the façade is the original focus window opening. It has been modified to fit a modern metal, two 12 light (3x4), casement windows with a four section fanlight that covers the window's full width. The original tile roof has been replaced with an asphalt shingle roof.

6 W. Fairwater

This three story stucco structure faces south and is recessed in to the dune near its summit creating a split level yard, with access from both the first and second story levels of the house. The main façade faces north and is the only elevation that reveals all of the structure's three stories. It is not identifiable as any of the

Bartlett plans displayed in the plan book; however, it does incorporate the Spanish Eclectic style that the Bartletts had used in their development plans. It is representative, however of the statement made in the Plan Book of Homes, Beverly Shores of Lake Michigan that allowed the builder/buyer to make their own plans. The façade has three bays on each story. There is a small low walled patio on the left, or east, end of the elevation. There are two sets of double door entries on this level; the main entrance is on the right, or west, end of the elevation with an identical entry on the left, east, end that opens onto the patio. Both sets of doors sit in a slightly recessed opening with a semi circular arch recessed into the stucco surface above both. Both sets of double wide entry doors are wood with multiple lights (15 lights, 3x5, in each door) each covered with a modern metal storm door. Above and to the right of the door is bronze entry lamp. Centered on the façade at the first floor elevation is a wood framed circular window with nine lights (3x3). This window sits in a diamond shaped recess in the stucco. On the second level are three double hung, wood, windows. The outer two are wide 6/6 and the smaller center window is four over four. The center window is directly above the round first floor window. The two outer windows are placed slightly closer to the center window; they are not directly above the doors of the first floor. The third floor level of the house has a full width wood balcony that traverses the entire façade. The wood floor of the balcony is supported by five large wood knee brackets attached to the elevations wall. A square wood pillar rises from each of these brackets to meet a large square wood beam that extends across the entire façade supporting the eave of the gable ended red barrel tile roof where it extends over the balcony. A wood railing is placed between these uprights around the entire balcony. The center window on this third story level is identical to the two larger (6/6) windows of the second story. The outer two bays contain double doors accessing the balcony. These doors are identical in construction as those on the first floor and sit directly above them. By each door mounted slightly above and towards the outer edge of the elevations walls are two small versions of the bronze exterior lamps found on the first floor level. The façade is covered by a red barrel tile roof. On the left, or east, end of the façade, starting at the second story level is a curved retaining wall that holds back the sand from where the house foundation had been cut into the dune. The original house is constructed in an L configuration, with the stem of the L containing the north or main elevation of the house. The east elevation, located at the second story level, is the foot of the L. A modern one room addition, also finished in the Spanish style, fills most of the void created between the foot and stem of the L on the southwest side of the structure.

3 W. Atwater

This one story, gable front, stucco covered house faces north and sits atop of a small dune rise. And is a Bartlett's Plan A7 with a one story addition to the rear, or south, elevation of the structure. This is one of the few designs from the Bartlett plan book that did not use the Spanish Eclectic style as its inspiration, taking its inspiration from the Craftsman bungalow style. The front elevation has an original porch-like extension of the house on the west side of the elevation. The extension is stepped outwards from the main portion of the structure; the west slope of the roof is shorter than the right slope giving it a cat slide appearance. The main entrance into the house is covered by a paneled wood door and a wood framed screen door and is accessed by three concrete steps. The north wall of the extended portion of the house has two window openings. The eastern window is the original wood casement with six lights; it has a solid wood shutter placed to its right side. Centered on the same wall directly below the peak of the roofs gable is a wood, double wide casement window with eight lights (2x4) in each sash; the window is flanked by shutters identically constructed as the other mentioned. Along the roof line of this section, supporting the roof eave are three wood beams that extend outward from the walls of the structure; one at each the east and west table. On the east end of the structure's main façade, centered between the entry and the elevation's edge is a eight light (2x4) wood casement window with a single shutter placed upon the left side of the window opening; this shutter balances the other single shutter on the protruding portion of the house. Three beams, placed identical to those on the lower roof, extend from the elevation's wall supporting a gable ended asphalt shingled roof. This house is a prime candidate for a nomination under this Multiple Property Listing (MPL).

10 E. Atwater Contributing (Photo 13)

This smooth stucco finished one story house faces south. It is a slightly modified version of the Bartlett Plan D3 with the patio area and exterior fireplace, originally located on the west elevation, having been incorporated into the interior of the house. The recessed corner on the west end of the elevation, where the patio was

designed to fit, has been enclosed and the walls covered with modern vinyl siding; a pair of 1/1 modern metal windows are centered in the wall of the addition. All of the original windows in the structure have been replaced with modern, metal framed, casement and double hung windows that were made to fit into the structure's original window openings. The red barrel tile shed roof that covers this addition, attaches and extends from the west eave of the original gable front roof. The original multi-lighted wood casement focus window that was centered under this gabled portion has been replaced with a large single pane of plate glass. A small shed roof enclosed entry vestibule comes off the east side of this gabled extension, in the corner where it intersects the main portion of the house is; the wood entry door is not original. Centered on the façade at the roofline is a square parapet front. The parapet has a step down at each side of its elevation and the lower wall between them has been covered with a red barrel tile in a shed roof fashion. The east end of the elevation is covered by a gable front roof. Centered in this elevation is a set of modern, double wide, metal casement windows. The two front gable portions of the house are connected with a side gable roof that is at a lower level than the parapet. Originally the gabled roof was covered with red barrel roof tiles; today they are covered with asphalt shingles. The exterior of this house is borderline and a nomination would be feasible if the interior integrity of the structure is intact.

16 E. Atwater

This is a Bartlett plan C9 with slight modifications. The house faces south. The structure retains all of the original attributes of the original design; stucco finish walls, red barrel tile roof, patio and exterior fireplace. The only change to the original plan is the lack of the parapet wall shown in the drawing. A modern metal storm door protects the entry vestibule and a modern metal cover over the chimney flue. The west end of the façade is recessed, or stepped in, creating an open area into which the patio and entry vestibule have been set. The east half of the façade is covered by a front gabled red barrel tile roof. Centered in this wall below this roof is the original wood double casement focal window with two sashes of 10 lights (2x5) and a two light transom window directly above them. The window has its original wood sash and beveled lintel. The entry vestibule is set into the northeast corner of the patio facing west and is covered by a barrel tile shed roof. The main portion of the rear of the structure is covered with a side gable red barrel tile roof. The original exterior chimney is centered on the east elevation of the structure. This house is one of the most intact and is a good candidate for a nomination.

25 E. Stillwater

The original Bartlett Plan of this structure is unidentifiable and the structure has been altered considerably over the years. Though it lacks the barrel tile roof of the original design it still presents many of the Bartlett design attributes; stucco covered walls with a parapet, exterior chimney, wood casement windows with wood sills and heavy wood lintels. Though the original plan is not identifiable a review of the interior might reveal what it was. Depending on the integrity of the interior this house could qualify under this MPL.

22 E. Stillwater

This home faces east. Its design is a Bartlett Plan B4 and did not use Spanish Eclectic styling as its influence. The B4 design used a Craftsman like interpretation with a hemi-hexagonal, or three sided, bay centered in the main façade, half timbering on one end of the elevation and a covered porch underneath the roof eave of the other. The structure has some modification done to the south end of the façade; the original open air porch has been enclosed and a small addition added to the south elevation of the house. A large, cantilevered, three sided bay window protrudes from the wall just to the right, or north of center; the original eighteen light (3x6) windows remain. Near the north end of the façade is another original window; a double hung, 6/6. The window opening is flanked by a set of decorative louvered shutters. Centered in the wall of the south end of the façade, where the open porch originally was, is a pair of modern metal framed 6/6 windows; they are also flanked by a decorative set of louvered shutters. The exterior chimney was constructed with a stepped in brick cap finished with a square ceramic tile pot centered on the top. When the porch area on the south end was enclosed it made the exterior chimney an interior one. Evenly spaced along the wall at the roofline, just beneath the eave, is the line of small brackets that runs across the entire width of the façade. The roof section

that covered the original porch is lower than roof ridge of the main portion of the house. The original portion of the structure is covered with a gable end asphalt tile roof, as designed, with the later addition having a step down version of the same. Though minor alterations have been made to the house enough of its historic integrity remains that it qualifies under this MPL, especially if the interior integrity of the original construction remains intact.

6 E. Stillwater

This house is a pure example of a Bartlett Plan D1. The house faces south and reflects southwestern Spanish, or Pueblo Revival influence. The floor plan is an irregular shape. The west end of the main façade is stepped back, creating room for the patio. The patio is accessible from the interior from the living room in the east wall of the recess and one from the bedroom in the north wall of the recessed area. These doors are the original wood and retain the original hardware; each door has a centered full length multi-lighted glass panel of eighteen lights (3x6). The patio is surrounded by a low stucco wall with an access opening located at the north end of the patio's west wall. The exterior fireplace is centered on the west wall of the patio; it is capped with a square ceramic tile chimney pot. The west end of the façade, at the north end of the patio is covered with a side gabled red barrel tile roof. The center of the façade extends forward (south) from the main portion of the structure. This section has a flat parapet wall is covered with red barrel tiles used as a coping material. Just below the parapet roofline at approximately the left of the interior ceiling, on all walls of the extended section is a row of vigas that enhance the Pueblo style appearance of the structure. Centered in the south wall of this extension is the original three panel focus window; each of the panels has eight lights (2x4). The center panel is fixed; the outer two casement sashes open. Above each panel is a four light (2x2) transom window. The east façade is also stepped back from the center section of the structure forming another recessed patio area identical in construction to the patio on the west side of the structure. Set into the northwest corner of this patio is the covered entry vestibule; the vestibule is covered with a hipped red barrel tile roof. The four paneled exterior door is original. Centered on the façade wall to the right, or east, of the entry vestibule is the structure's original paired casement windows with six lights in each casement sash (2x3) a fixed transoms of four lights each (2x2) sit directly above them. Immediately the east of this window is another flat parapet topped section of the house. Centered in this wall is a small pair of casement windows with six lights in each casement sash (2x3). Above these windows at interior ceiling height is another row of vigas set into the stucco; the top of the parapet wall is covered with a red barrel tile coping. The area between the two parapets of the elevation has a small red barrel tile side gable roof that spans the distance. A decorative wing wall extends past the end of the house on both the right and left corners of the elevation. This house remains very intact and qualifies for nomination.

7 E. Leewater

The original portion of this structure is not oriented towards the street and faces east. The structure appears to be a modified version of Bartlett Plan C1. The original plan has had a small one story addition made to the east side of the north elevation and an "L" addition extending eastward from the structure's south elevation. The original main façade faced the east. All walls of the house are stucco covered. The original trapezoid shaped exterior chimney has been covered with red face brick and random stone work. To the south and north of the chimney are two modern entry ways; both have wood doors with large full length panels of 18 lights (3x6) each and are covered by modern steel storm doors. The original focus window opening is to the left of the south entry door. It has a pair of wood, 6/1, double hung windows that fit the original opening. The entire structure is covered with a modern red barrel tile roof. Though the additions are as large as the original house the historical façade of the structure remains and are identifiable and would appear to qualify for a nomination under this MPL.

4 S. Greatwater

The original plan for this Bartlett home is not known. The house faces east. The footprint layout of the south end of the structure is reflected in Bartlett Plans C1, C2 and C3 with a later addition the north end of the structure. It is not clear which of the plan styles was original to this home. It is possible that it is an eclectic

compilation of several of the designs.⁶⁶ Several elements help identify the Bartlett influence; stucco walls, patio (set into a recessed area on the south, or left, side of the façade), multi-level and red barrel tiled roof, exterior chimney (modified to include an exterior fireplace cut into the chimney and facing the patio) with square ceramic tile chimney pots topping the stack. A one story addition attaches to the west end of the structure's north elevation. Most windows in this structure have been replaced with modern metal frame casement and sliding glass windows; on the south end of the elevation, to the left of the chimney are a pair of original wood, casement windows with ten lights in each sash; these are flanked by a pair of heavy, solid, wood shutters. The center section of the façade extends forward. On the left side of the façade of this section is the entry way; it has a large wood door with a four light (2x2) observation window in the upper panel with a modern storm door. The entry is protected by a small red barrel tile shed, or pent, roof. To the right of the entrance is a modern set of two metal framed casement windows with a single large light in each sash. These windows are flanked by a set of shutters identical to those on the south end of the façade. A small metal framed, single light window is placed on the wall of the addition near where it joins to the original north elevation of the house. The National Register eligibility for this house would depend upon the integrity of its interior.

211 E. Pearson

This is a slightly modified Bartlett Plan B2. The design of this house used the Mission style as its model. The house sits on the summit of a small dune facing west. The main façade is divided by the placement of an open air entry vestibule that protects the main entry door. The outer vestibule access is through a shaped multi curved opening; the entrance door is wood paneled but not original to the structure. This vestibule rises to just above the structure's roof line where it is capped by a hipped red barrel tiled roof. This gives the vestibule the appearance of a bell tower, or campanario. Just below the roof line of the vestibule on the three exposed walls is a single protruding, square, wood beam, similar to a viga. The northern half of the main façade, to the left of the vestibule, has one large, modern, 1/1 metal framed window centered into the wall; it is flanked by a pair of modern decorative louvered shutters. The roofline of the façade's south end is finished with a multi-curved Mission style parapet, similar to the Alamo. The south half of the main façade has a step down parapet; the distance between the two step downs is filled by the original wood balustrade. Centered in the wall below this parapet is a modern window identical to the one on the northern half of the elevation. The house has been slightly altered but retains enough integrity and would qualify for a nomination under this listing.

215 Davis St.

This is a Bartlett Plan A10. The structure retains most of its original elements. This home sits on the top of a small dune ridge and faces west. A one room addition has been added to the rear of the structure. This section is covered with stucco. The home has a two level, front gabled roof. The right, or south side of the façade, extends forwards a few feet from the structure. This section is covered with a salt box style asphalt shingle roof; the north, or longer, side of this roof covers the entry vestibule which is near the center of the structure. The wood panel door appears to be the original. On the right, or north, end of this extended elevation, centered underneath the center ridge, is an original pair of wood casement windows of eight lights each (2x4). These windows are flanked by a pair of original wood louvered shutters. Directly above the lintel of these windows, recessed into the stucco a couple of inches and original to the design, is a decorative round arch recess that gives the window a Palladian appearance. On the north end of the structure's main façade, centered in the wall between the extended entry vestibule and the walls northern edge, is an original single casement window of eight lights (2x4); the original shutter, the designer used only one on this window is missing. Centered directly underneath of the façade's main gable ridge is an inlaid set of five, ceramic, blue colored tiles set in a decorative diamond shaped pattern. The exterior chimney is located on the north elevation of the structure. This structure's exterior is intact and would qualify for a listing under this MPL.

⁶⁶ Note: This hypothesis was developed when looking for the structure's original model in the *Plan Book of Homes Beverly Shores of Lake Michigan*, where the last page prints a notice that, "The owners and builders of these houses reserve the right to make any changes and corrections in the plans and specification thereof without notice." Possibly with this structure they are demonstrating this right.

106 E. Idler

This is a Bartlett Plan B10 that has been rotated ninety degrees counter-clockwise compared to its illustration in the Bartlett Plan Book. This stucco covered structure sits on the side of a dune facing south. A modern one room addition has been added to the original structure. All of the original wood windows have been replaced with modern metal framed windows that fit the original openings. The west end of the main façade extends forward from the east end of the façade and has a flat parapet roof with the top of the parapet walls covered with a red barrel tile coping. The entrance is located on this façade near the center of the structure situated between the south wall of the extended portion of the west end of the façade and the exterior chimney which is centered on the façade's south end. The entrance is protected by a small pent roof covered with red barrel tiles. The chimney is to the right of the entrance and is centered in this portion of the façade wall. The right side of the chimney curves inward about one third of the way up, giving it a wider base than top. Immediately to the right of the chimney is a modern, narrow, steel frame casement window fit into the original window opening. The east, or right, end of the structure's façade has a flat roof with two rows of red barrel tiles on all four sides giving the flat roof a hipped roof appearance. Approximately one foot beneath this roof line running the entire width of the façade, is a decorative band of raised and corbelled arcade. Though the original windows have been replaced they fit the historic openings and are complimentary to the original style. The house would be eligible for listing on the National Register under the guidelines set forth in this MPL.

G. Geographical Data

Verbal Boundary Description

The boundaries for this multiple property listing are the corporate limits of the city of Beverly Shores, Porter County, Indiana.

Boundary Justification

All of the remaining Bartlett homes mentioned in this MPL are located within these boundaries.

H. Summary of Identification and Evaluation Methods

(Discuss the methods used in developing the multiple property listing.)

A list of the remaining Bartlett homes was compiled by Arlene Beglin and Jim Morrow, both residents of Beverly Shores. The information needed to identify these structures was found at the Porter County Courthouse in Valparaiso, Indiana and at the Beverly Shores Historical Society. The records at the Porter County Recorder's Office provided evidence of the early ownership and development of the lots. Local historical archives provided information about the Bartlett's building activities in Beverly Shores as well as historic photographs and additional information. Then field work in Beverly Shores tied the historic data to the houses in this MPL.

Many of the original Bartlett homes have been lost over the years, while some remain as they were when constructed eighty years ago. Others have been altered beyond recognition. The Bartletts offered five different options in these homes; models A,B,C,D, and E. Each of these plans had ten variations to them giving the customer fifty options. The Bartletts would also allow the builder/buyer to make their own alterations to the plans.

I. Major Bibliographical References

(List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)

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Bartlett Floor Plans from "Plan Book of Homes Beverly Shores of Lake Michigan."

IDEAL HOMES

THIS plan book showing a group of more than 50 model homes under construction in Bartlett's Beverly Shores of Lake Michigan is the first complete pictorial summary of the home building program followed in the first unit of this gigantic lake front development.

For these ideal homes Beverly Shores has the ideal setting. Comprising as it does, practically the last of Metropolitan Chicago's virgin-wooded Lake Michigan shoreline it is in a class by itself. It is now being prepared to give you some of the best advantages available about Chicago today. Miles of paving are being installed . . . in addition to the group of 50 model homes, business buildings are being built . . . an 18-hole golf course is being prepared . . . a new railroad station on fast electrified transportation to Chicago's Loop is now in service . . . parks, beaches, and playgrounds are some of the additional features.

FRED'K H. BARTLETT REALTY CO., (INC.)

OWNERS AND DEVELOPERS OF BEVERLY SHORES

69 West Washington Street Phone Randolph 3738
Established 31 years CHICAGO Resources over \$15,000,000.00

HOW BEVERLY SHORES HOMES
ARE BUILT

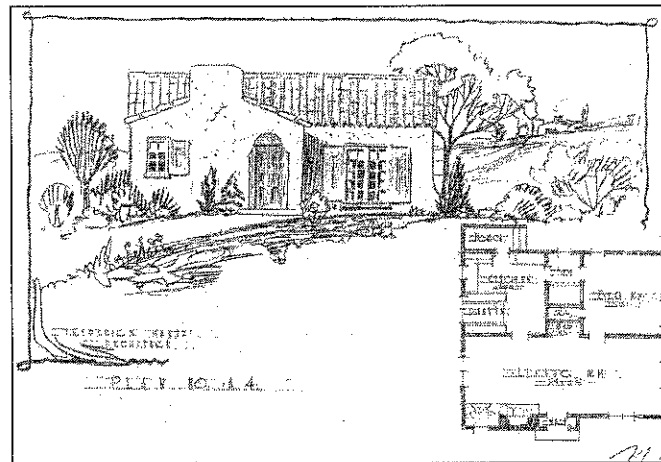
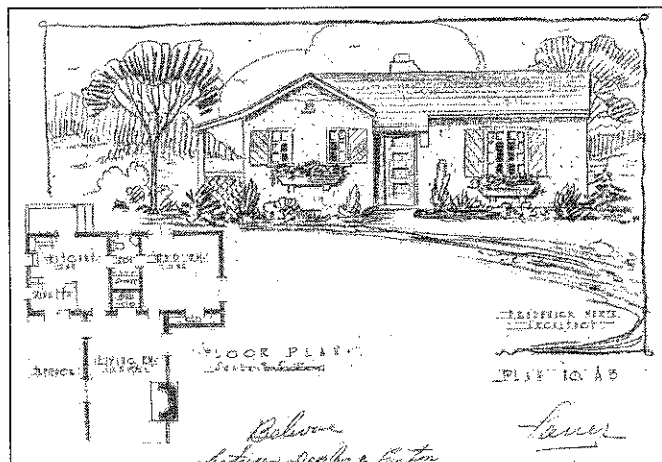
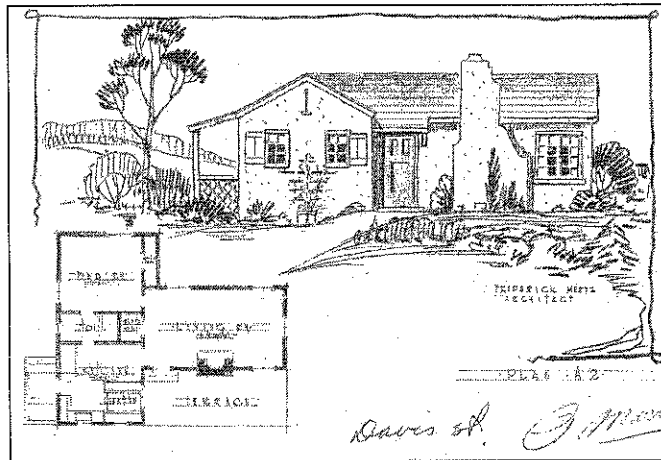
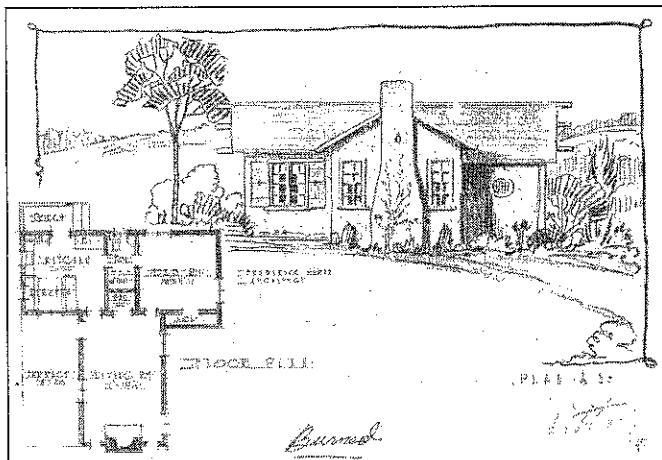
A Story of Construction

HARMONY in home-building is the keynote of the construction program under way in Beverly Shores of Lake Michigan, metropolitan Chicago's latest and greatest lake front development.

Unlike the usual extensive building projects where row after row of houses, as alike as sardines in a can, assail the eye, this is a place where every home under construction is designed to conform with the natural beauty of the property as well as to provide a substantial, practical home. Monotonous repetition is avoided. The architectural plan being followed is resulting in the erection of distinctly individual residences, seaside villas, and

model homes worthy of Chicago's finest suburban sites along her precious, limited Lake Michigan shoreline.

Each home is planned to utilize to greatest advantage the particular site upon which it is built, thus enhancing values and presenting an architectural beauty that is generally not found in so called "stock" houses. Every problem of the process of construction was taken up step by step by the architectural department in a way that is making Beverly Shores homes the most modern, convenient and desirable dwellings possible for home-owners to possess today.



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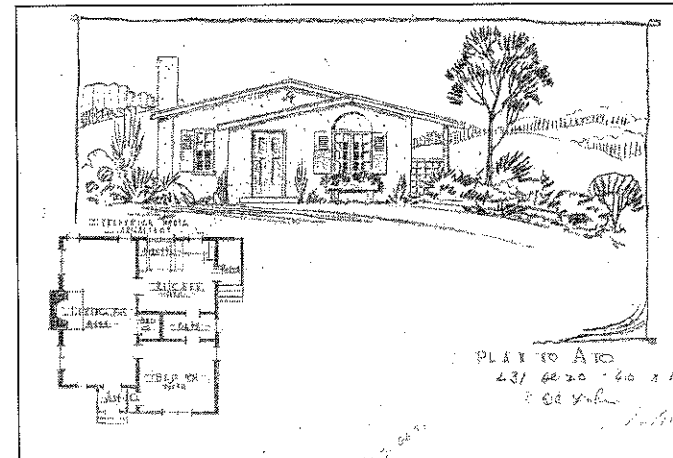
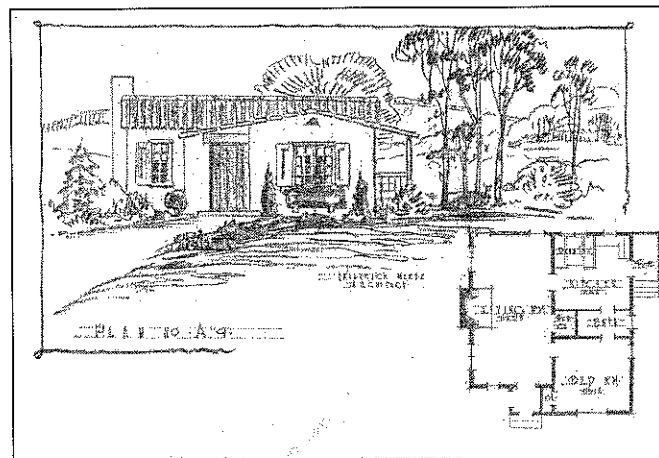
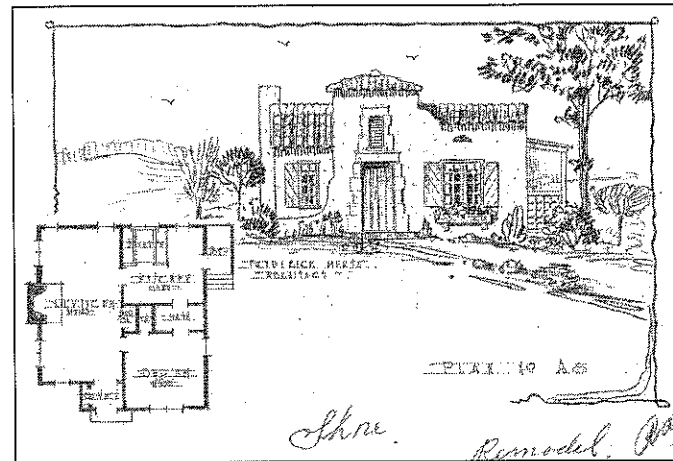
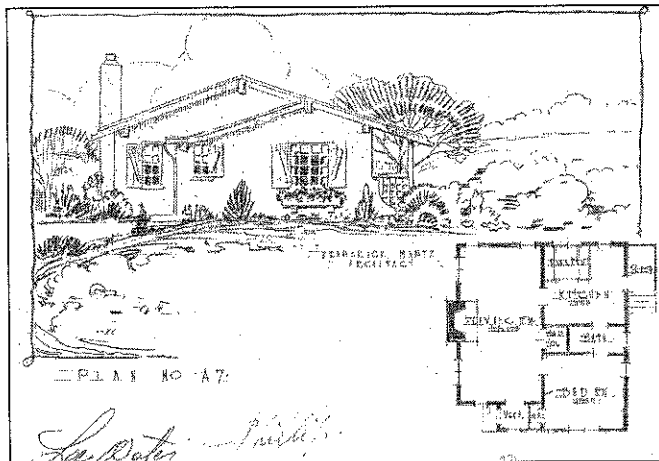
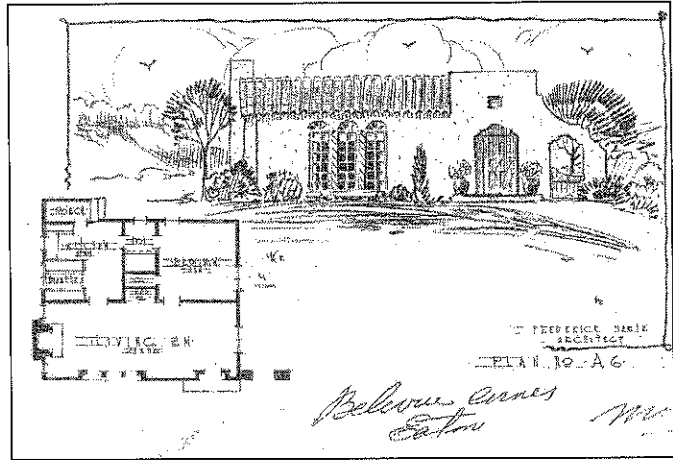
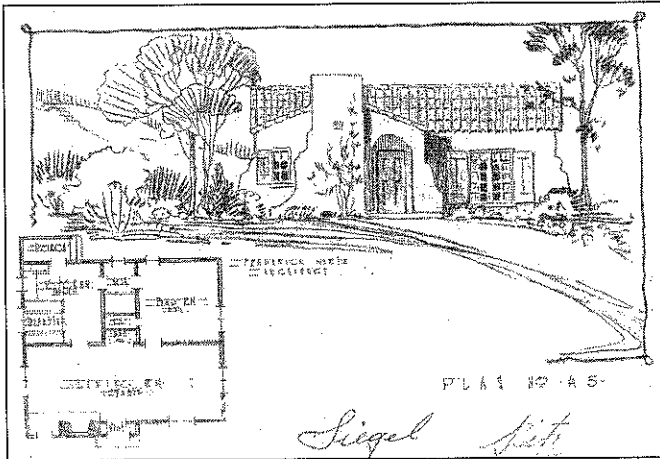
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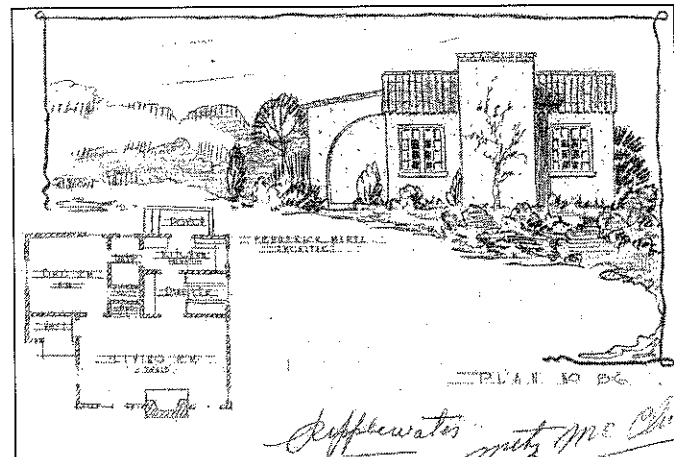
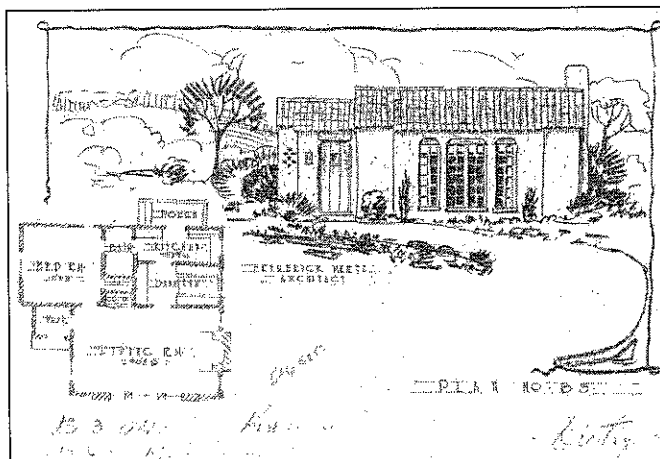
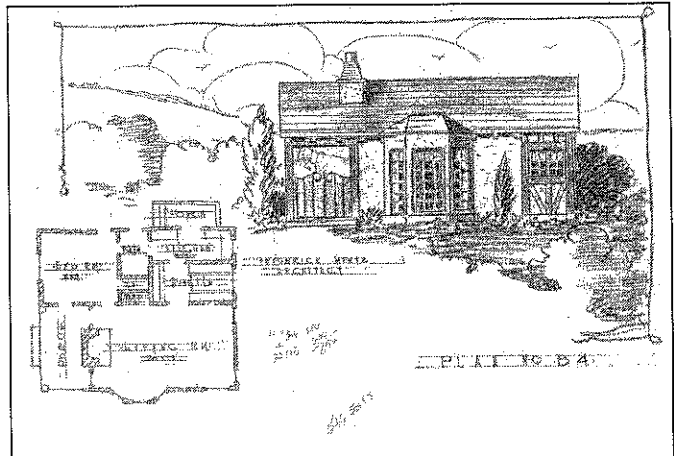
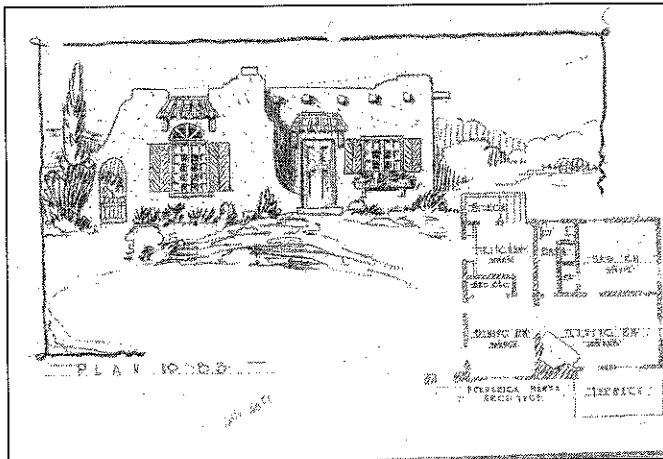
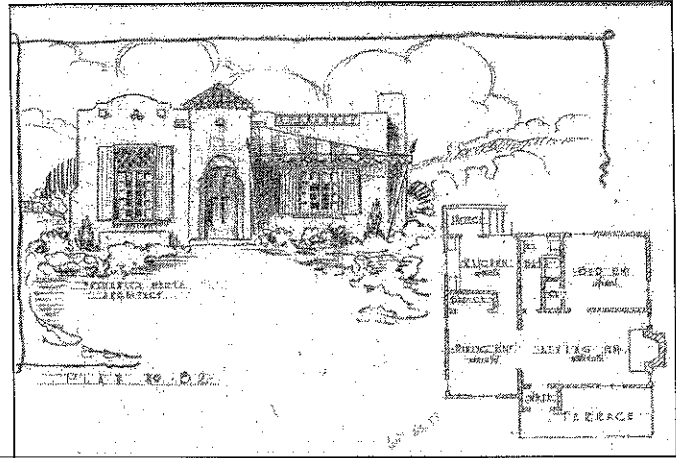
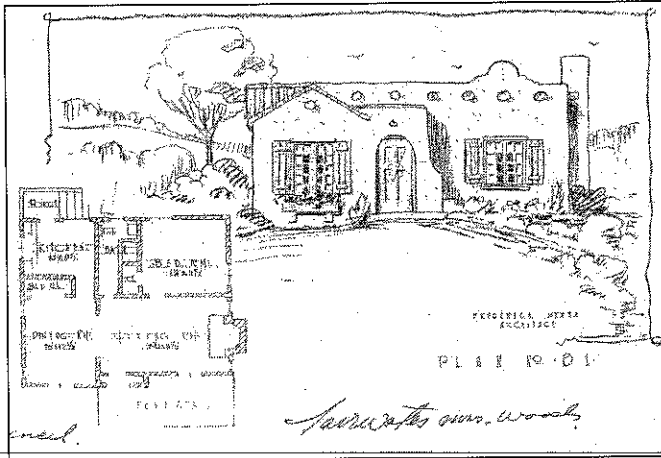
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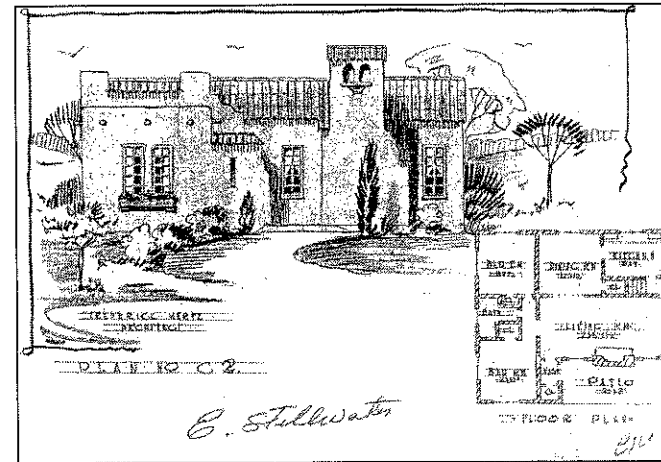
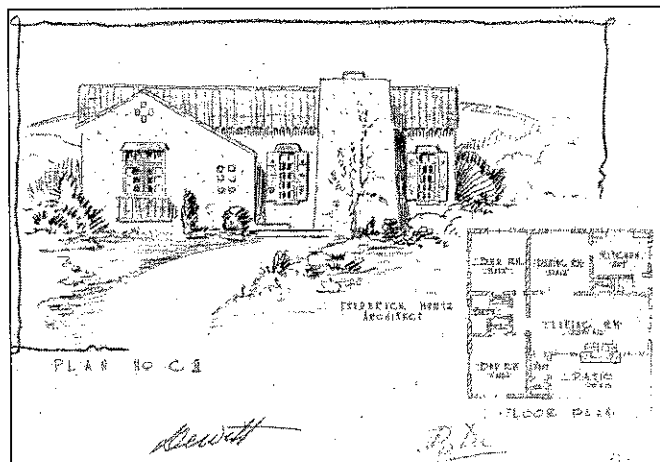
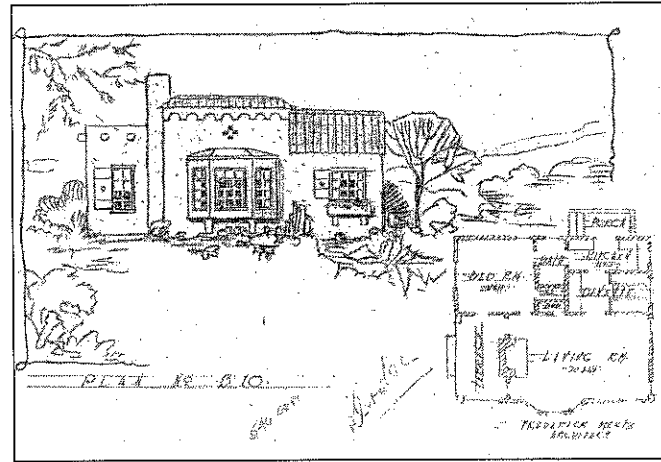
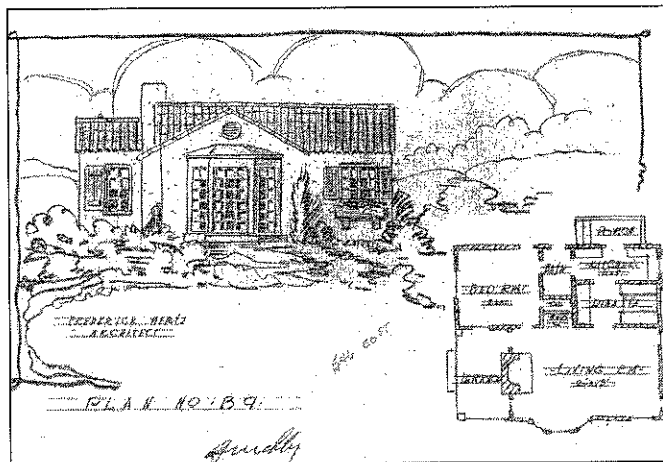
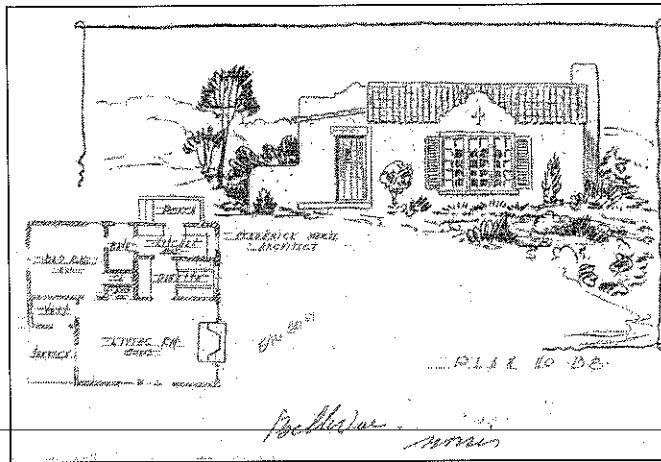
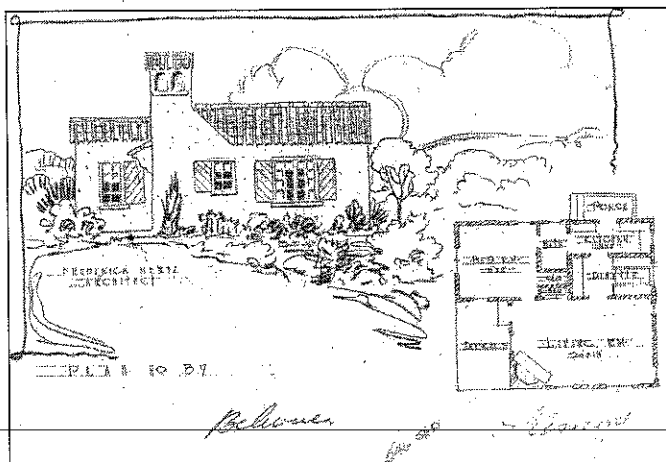
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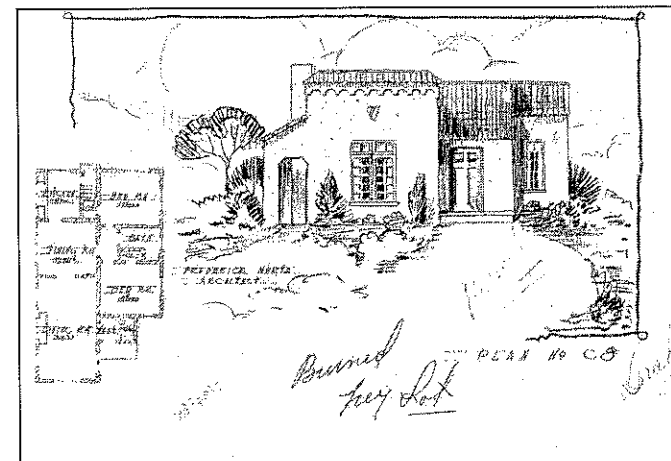
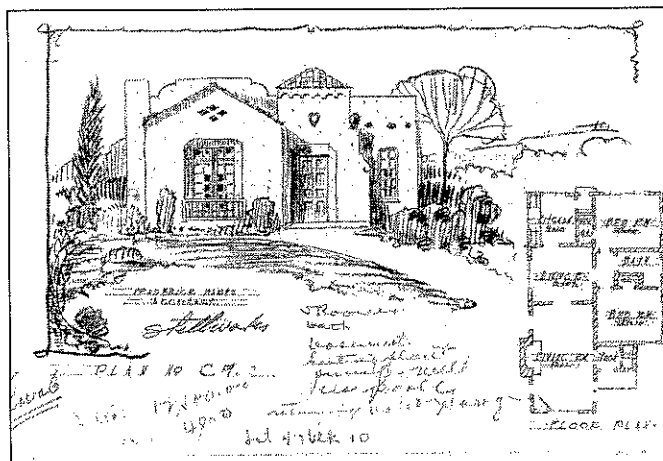
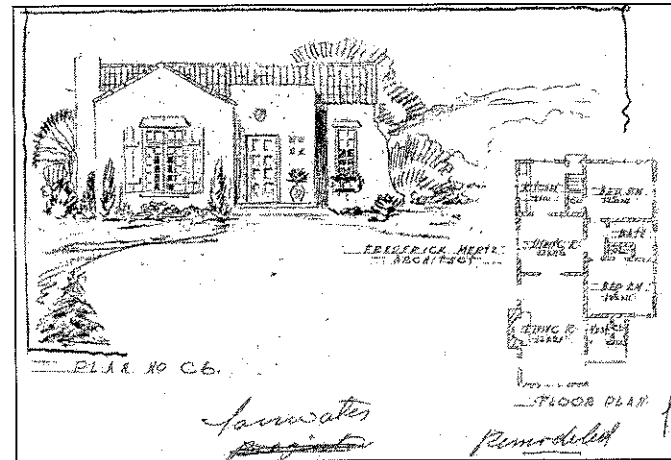
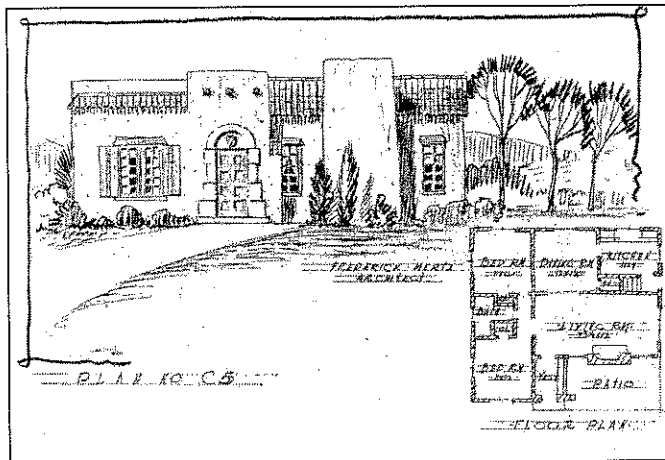
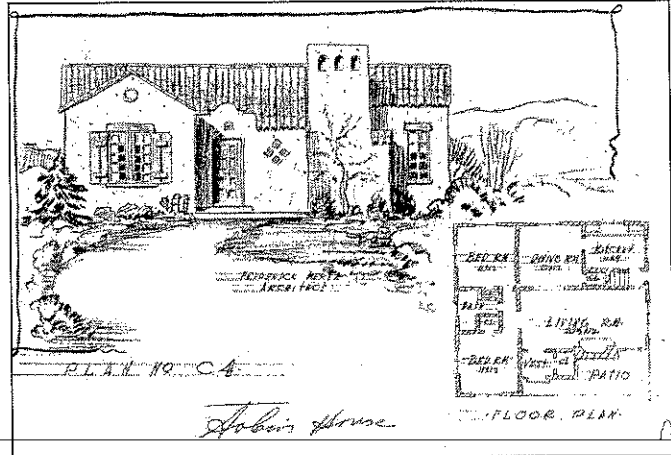
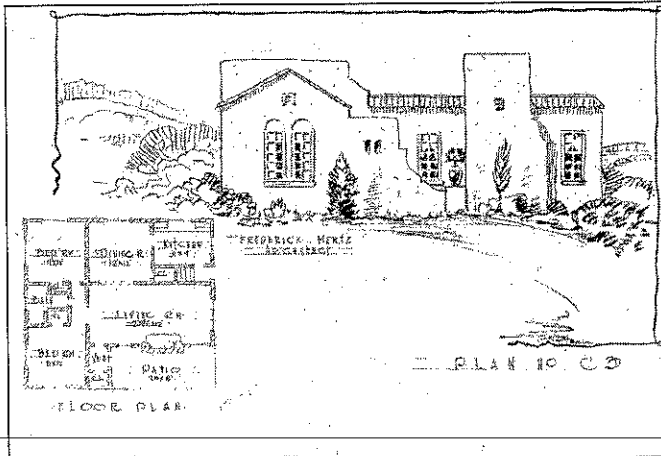
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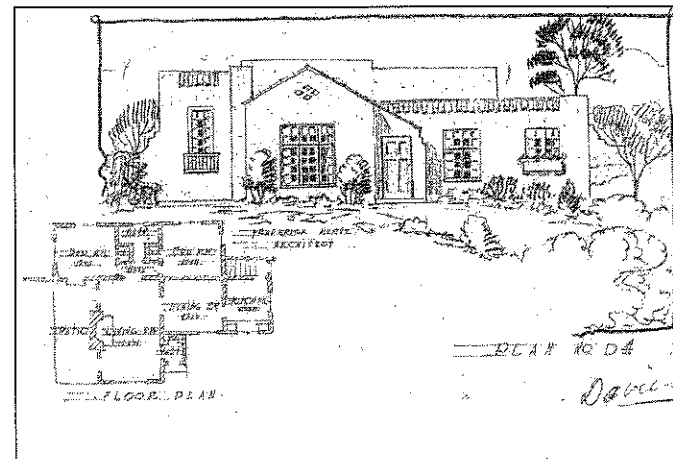
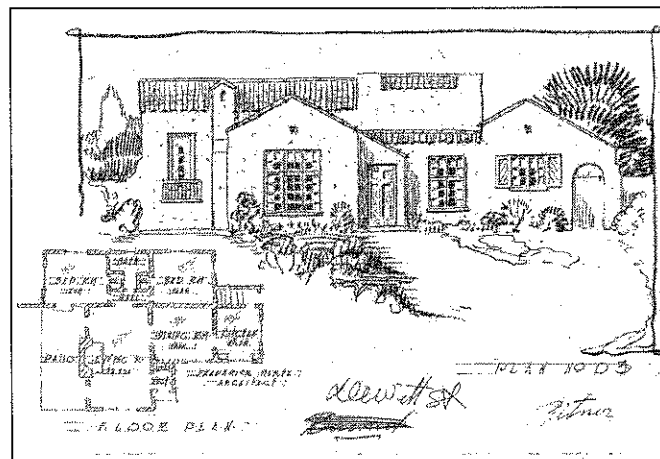
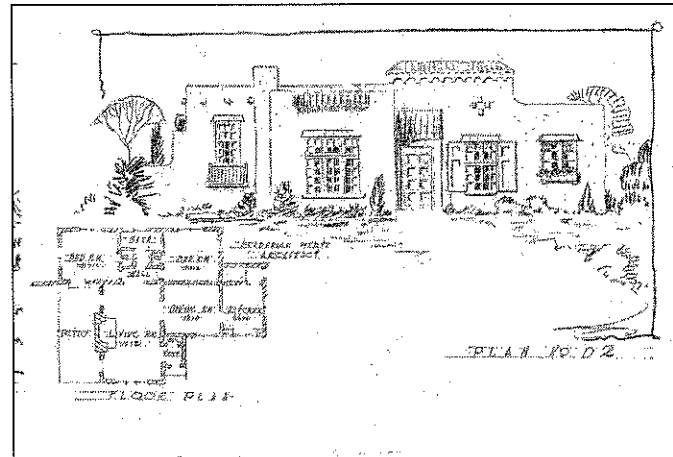
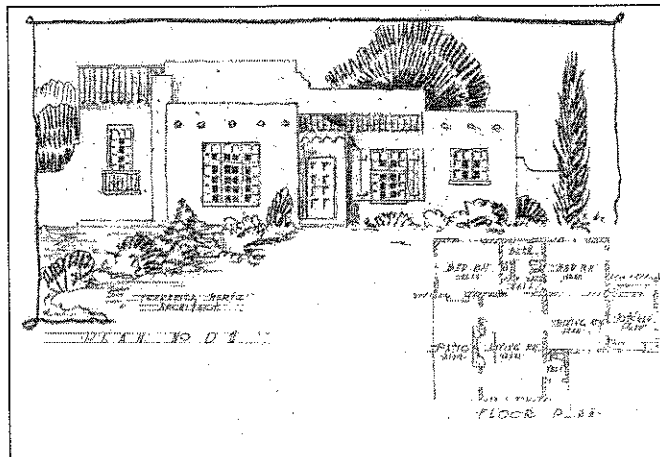
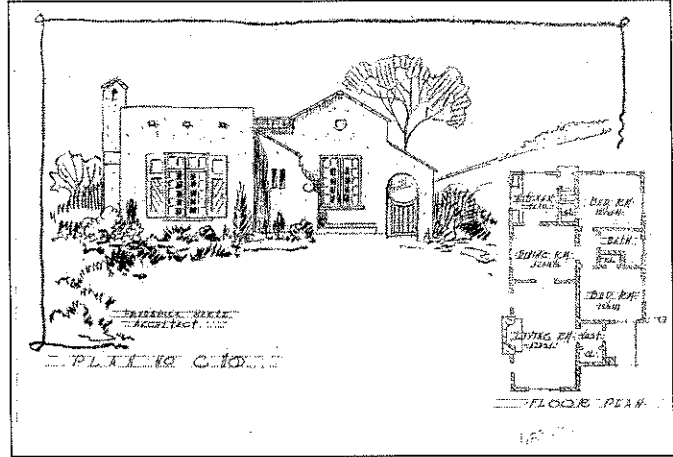
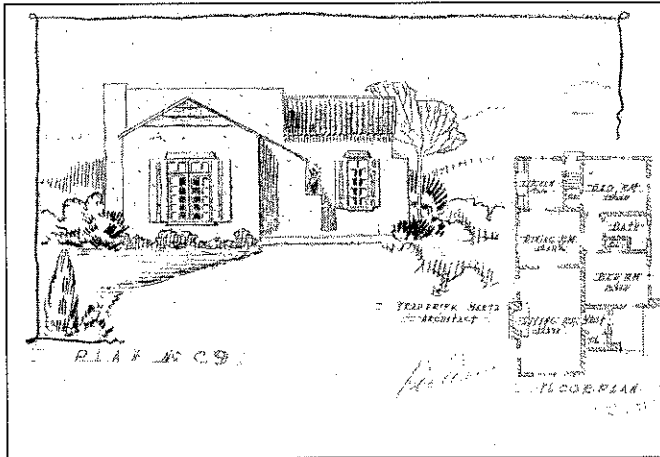
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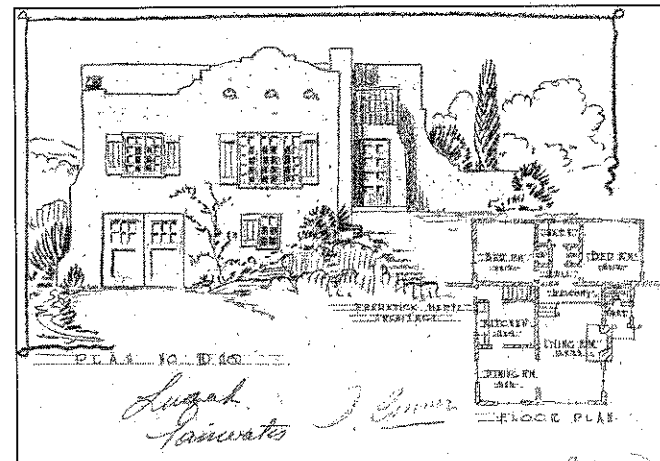
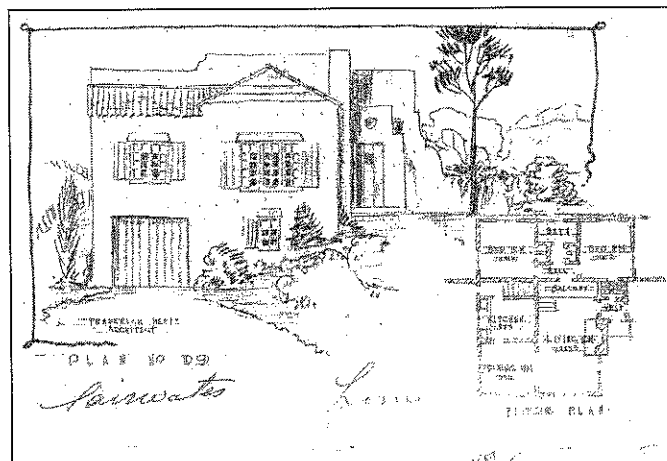
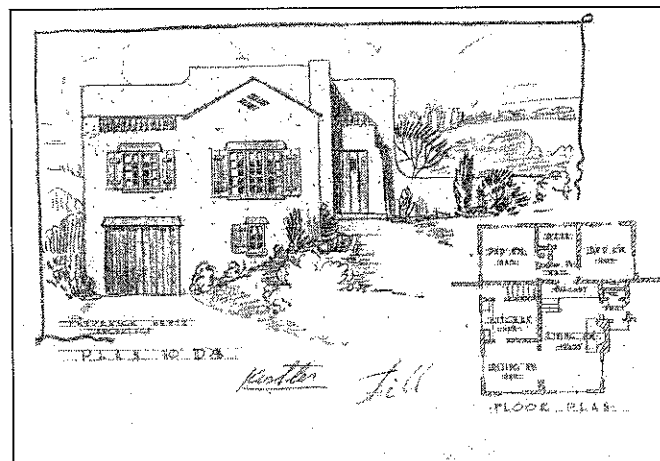
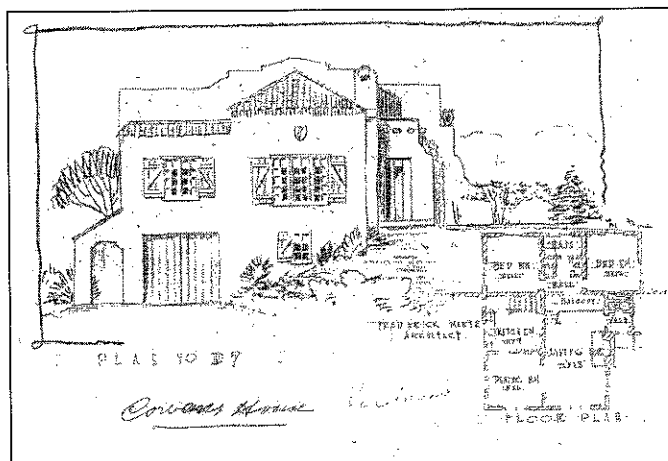
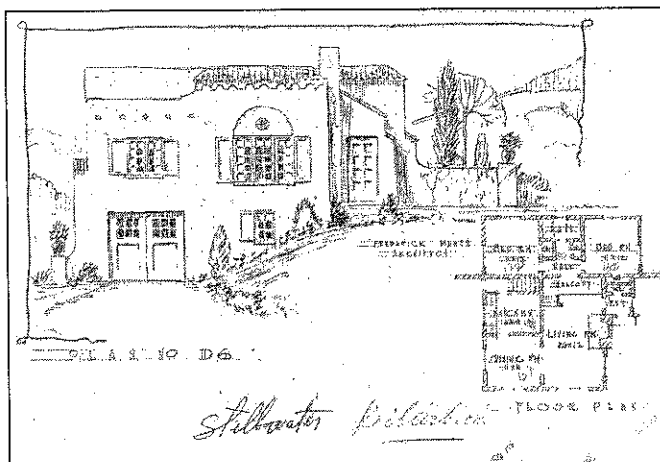
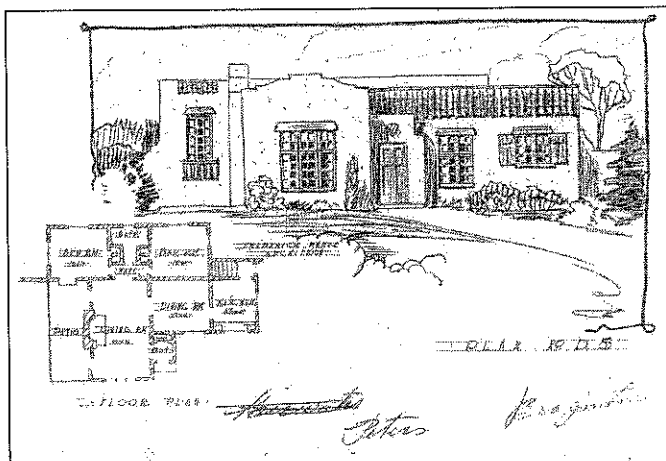
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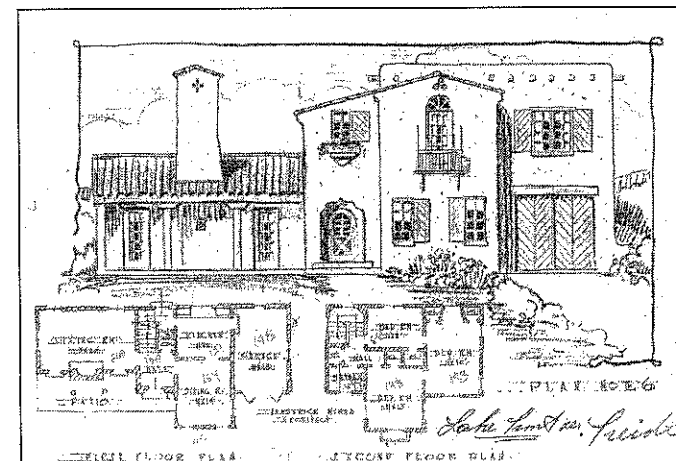
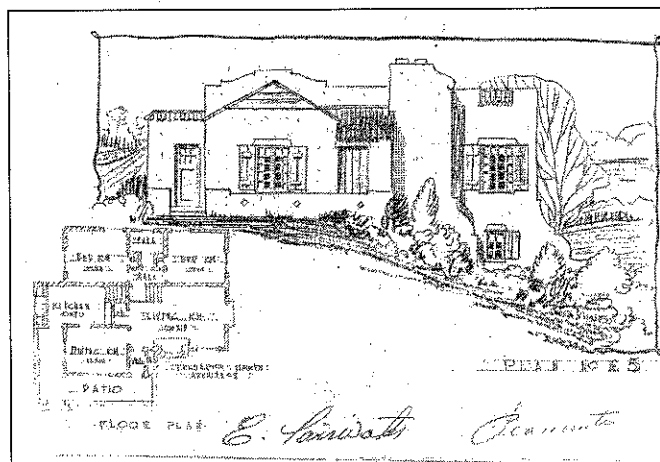
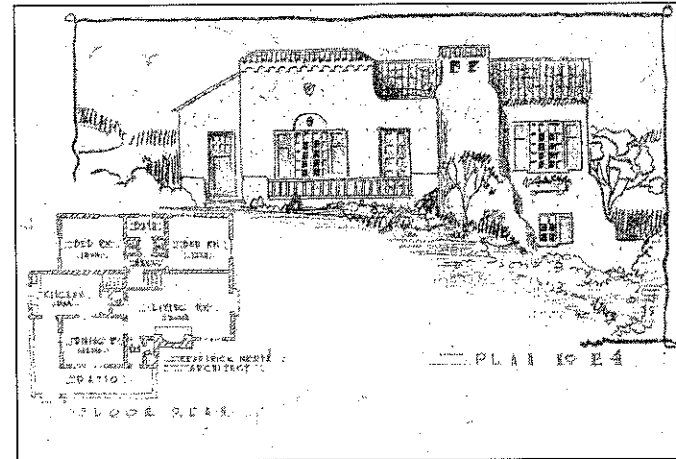
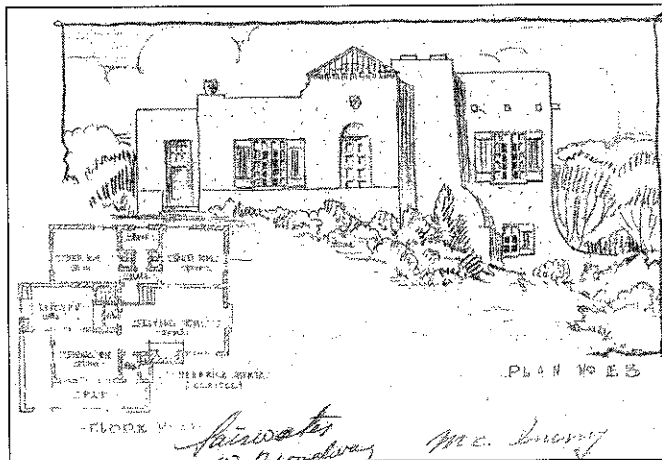
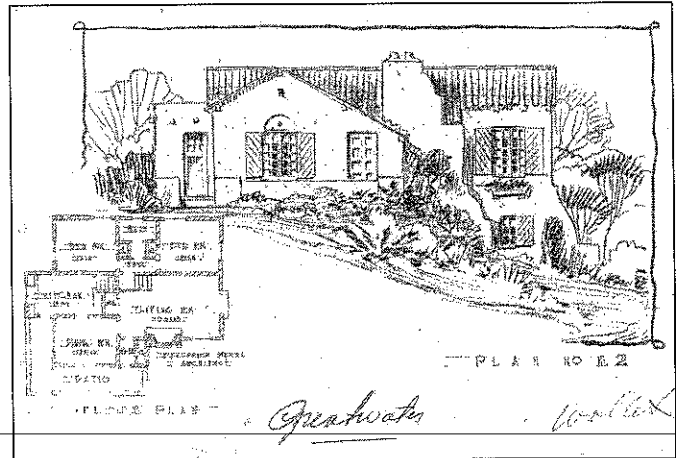
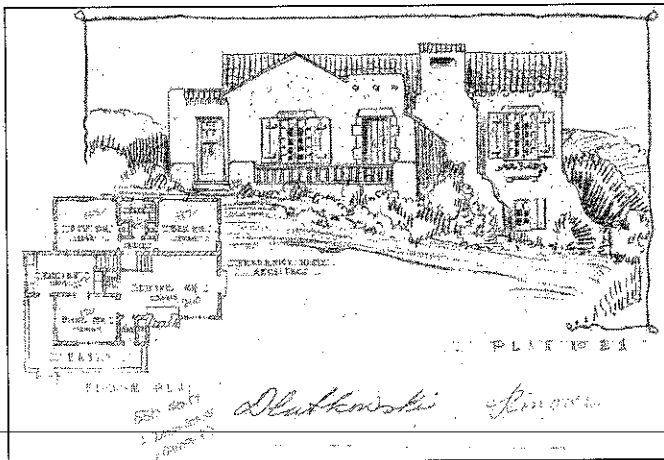
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